

# THE 6525: HISTORY, LITERATURE, CRITICISM I

TR 7/8 (1:55-3:50) sec 8238  
 CON 219  
 Fall Semester, 2019  
 Office Hours XXX and by appointment

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The class will read and discuss plays and criticism relating to the drama and theatre from its beginnings to the early 18<sup>th</sup> century. The plays are in approximate chronological order; the accompanying critical texts are selected to reflect both important historical and essential contemporary approaches to the analysis and theory of theatrical practice. The main emphasis of this course is on an exploration of the dialogue between play texts and dramatic theory within the context of the history of theatrical production and performance. Because the course assumes familiarity with the elementary facts of theatre history and because for many students this is their second venture into dramatic literature after their undergraduate classes, the course should be approached as an opportunity to deepen understanding and hone analytical skills.

## Schedule

Date		Subject	Reading(s)
<b>August</b>	T 20	Introduction/Welcome, Diagnostic Test	
	R 22	<i>Paleoperformance</i> and the Science of Art	McConachie, "Evolutionary Perspective" <u>or</u> Montelle, <i>Paleoperformance</i> (all PDF)
	T 27	Dangerous <i>Mimesis</i>	Plato, <i>The Republic</i> (PDF) Aristotle TTT 43
	R 29	Aeschylus and the Law	<i>Agamemnon</i>
<b>September</b>	T 3	Classic Drag	Case, "Classic Drag" (PDF)
	R 5	Sophocles and Fate	<i>Oedipus the King</i>
	T 10	Tragic Action and Structure	Vernant, "Ambiguity and Reversal" (PDF)
	R 12	Euripides' Antithesis	<i>The Bacchae</i>
	T 17	Audiences and Actors in Greek Antiquity	Michelini, "Euripides" (PDF) Csapo, "Kallipides" (PDF)
	R 19	Production Focus: <i>We Are Proud to Present...</i>	
	T 24	Roman Laughter	<i>Pseudolus</i> ; Horace TTT 68
	R 26	Roman Tragic Horror	
<b>October</b>	T 1	The Middle Ages I	The Wakefield <i>Second Shepherd's Play</i>
	R 3	The Middle Ages II	<i>Fool Surgery</i> (PDF); Folk Plays (PDF); Robin Hood Plays (PDF);

			Remshardt (PDF)
	T 8	FIRST EXAM – in class	
	R 10	Japan – Nō Theatre	<i>Atsumori</i> ; Zeami TTT 96
	T 15	Japan – Kabuki	<i>Chushingura</i> (PDF)
	R 17	Devil's Bargains	<i>Doctor Faustus</i>
	T 22	Elizabethan Order	Tillyard, "Order" and "Chain of Being" (PDF), Mullaney, "Place of the Stage" (PDF)
	R 24	Denmark Usurped	<i>Hamlet</i>
	T 29	Illyria Disturbed	<i>Twelfth Night</i>
	R 31	Elizabethan Rules	Eagleton, "Language" and "Desire" (PDF),
<b>November</b>	T 5	Jonsonian Satire	<i>Volpone</i>
	R 7	Trouble in Paradise: Spain in the Golden Age	<i>Fuenteovejuna</i> Lope de Vega TTT 135
	T 12	The Rules in France	<i>Le Cid</i> (PDF) "Two Seventeenth-Century Views of Corneille's <i>Le Cid</i> " (PDF)
	R 14	Neoclassical Tragedy	<i>Phaedra</i> Barthes, "On Racine" (PDF)
	T 19	SECOND EXAM – in class	
	R 21	Neoclassical Comedy	<i>Tartuffe</i> Bergson, "Laughter" (PDF)
	T 26	Restoration Rakes	<i>The Country Wife</i> ; Maus (PDF)
	R 28	Thanksgiving	
<b>December</b>	T 3	Wrap-up and Spring preview	ORAL EXAM OR PAPER TOPIC DUE
	TBA	Oral Exams	

Note:

- **NAD** designates the *Norton Anthology of Drama* (vol. 1)
- **TTT** stands for the anthology *Theatre Theory Theatre*.
- **PDF** denotes a reading available as a PDF file. You will find those on Canvas (<https://elearning.ufl.edu/>)

**BOOKS** (all at the UF Bookstore):

- Gerould, D., ed. *Theatre Theory Theatre: The Major Critical Texts from Aristotle and Zeami to Soyinka and Havel*
- Gainor, J. Ellen, Stanton B. Garner, Jr., and Martin Puchner, eds. *The Norton Anthology of Drama. Volume 1: Antiquity through the Eighteenth Century*.

## **REQUIREMENTS:**

a. Attendance and participation ..... 20%

Expectations: Regular attendance at class meetings (you can miss only 2 sessions before your grade starts to decline); preparation of readings; active contribution to class discussions.

b. Preparation and facilitation of one class ..... 20%

Expectations: You will be assigned a facilitation date at the beginning of the semester. You must carefully read all texts assigned for your class period (plays and critical texts, if applicable), then research and read critical background materials and prepare handouts and PowerPoints or Prezis that should contain, among other useful information, a set of probing questions to stimulate discussions. Consult with me for suggestions. It is your task to figure out what is important about the text(s) and their context. See me before you begin your preparations and also no more than one week after your class to receive feedback.

c. Two comprehensive written exams ..... 40%

These in-class exams will cover the material discussed in class and the readings; you will have two or more essay questions to choose from for each exam. I will give you the option to rewrite the exam if you don't do well.

e. A comprehensive oral exam ..... 20%

Expectations: By **December 3rd**, please submit to me a proposed field of specialization drawn from the semester's material, including a bibliography of 5 titles. We will then schedule a 15-minute oral exam during the reading period following the end of classes. For the oral exam, prepare a final bibliography of sources used.

Fine print:

"Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation."

"Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>."

**THE 6525**  
**History, Literature, Criticism 1**  
**Dr. Ralf Remshardt -- Fall, 2019**  
**Supplementary Readings**

Adams, Joseph Quincy. *Chief Pre-Shakespearean Dramas*. New York: Houghton Mifflin, 1924. 351-356.

Anonymous. "Robin Hood and the Friar and Robin Hood and the Potter." Ed. Stephen Knight and Thomas H. Ohlgren. <[www.lib.rochester.edu/camelot/friarpot.htm](http://www.lib.rochester.edu/camelot/friarpot.htm)>.

Bergson, Henri. "Laughter [excerpt]." *Comedy*. Ed. Wylie Sypher. Baltimore: Johns Hopkins UP, 1980. 61-74.

Case, Sue-Ellen. "Classic Drag: The Greek Creation of Female Parts." *Theatre Journal* 37.3 (1985): 317-327.

Corneille, Pierre. *Le Cid. Landmarks of French Classical Drama*. Ed. and trans. David Bradby. London: Methuen, 1991.

Csapo, Eric. "Kallipides on the floor-sweepings: the limits of realism in classical acting and performance styles." *Greek and Roman Actors: Aspects of an Ancient Profession*. Ed. Pat Easterling and Edith Hall. Cambridge: Cambridge UP, 2002. 127-147.

Duncan, Ann. "Extreme Mimesis: Spectacle in the Empire," *Performance and Identity in the Classical World*. Cambridge: Cambridge UP, 2006. 189-217.

Eagleton, Terry. "Language" and "Desire," *William Shakespeare*. Oxford: Blackwell, 1986. 1-34.

Levine, Laura. "Men in Women's Clothing: Anti-theatricality and Effeminization from 1579 to 1642." *Criticism* 28.2: 121-143.

Maus, Katharine Eisaman. "'Playhouse Flesh and Blood': Sexual Ideology and the Restoration Actress." *ELH* 46 (1979): 595-617.

McConachie, Bruce. "An Evolutionary Perspective on Play, Performance, and Ritual." *TDR* 55.4 (2011): 33-50.

Michelini, Ann Norris. "Euripides and His Audience: The Tactics of Shock." *Euripides and the Tragic Tradition*. Madison: U of Wisconsin P, 1987. 70-94.

Montelle, Yann-Pierre. "Recontextualizing Theatricality." *Paleoperformance: The Emergence of Theatricality as Social Practice*. London: Seagull Books, 2009. 198-233.

Mullaney, Steven. "The Place of the Stage." *The Place of the Stage*. Chicago: U of Chicago P, 1988. 26-59.

Nakamura Matagoro II, and James R. Brandon, eds. *Chushingura: The Forty-Seven Samurai*.

Plato. *The Republic*. Trans. Henry Davis. Washington D.C.: Dunne, 1901. 320-35.

Remshardt, Ralf. "The Birth of Reason from the Spirit of Carnival: Hans Sachs and 'Das Narren-Schneyden.'" *Drama in the Middle Ages: Comparative and Critical Essays*, Second Series. Ed. Clifford Davidson and John H. Stroupe. New York: AMS Press, 1991. 331-355.

Sachs, Hans. *Fool Surgery*. Trans. Martin W. Walsh. *German Theatre Before 1750*. Ed. Gerald Gillespie. The German Library, vol. 8. New York: Continuum, 1992. 13-25.

Tillyard, E.M.W. "Order" and "The Chain of Being." *The Elizabethan World Picture*. New York: Vintage, 1944. 9-17 and 25-36.

Two Seventeenth-Century Views of Corneille's *Le Cid*" *Sources of Dramatic Theory 1: Plato to Congreve*. Ed. Michael J. Sidnell. Cambridge; Cambridge UP, 1991.

Vernant, Jean-Pierre. "Ambiguity and Reversal: On the Enigmatic Structure of 'Oedipus Rex'." *Myth and Tragedy in Ancient Greece*. By Vernant and Pierre Vidal-Naquet. Trans. Janet Lloyd. New York: Zone Books, 1988. 113-140.